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Cyberactivism as emergent language in Venezuela: proposal of documentation and digital preservation using Omeka software

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ABSTRACT

Purpose:

We present a conceptual analysis to artistic manifestation represented through graphic and multimedia pieces that are available in social media networks as documents-speeches in relation to protests in Venezuela during period April to July, 2017. Also, propose the implementation of digital documentation tool that allows retrieval, organization, systematization and preservation of visual contents.

Design/methodology/approach:

Semiotic analysis based on 44 artistic pieces (images and videos) posted on Twitter, Instagram and YouTube around to protests in Venezuela against the government of Nicolás Maduro in 2017.

We defined a metadata group for contents creation of multimedia and testing information retrieval from general data, textual contents, file formats and semiotic description using Omeka software.

Findings:

Digital documentation of activism proposed has potential to sustain over time as documents likely to be studied. It also constitutes an important analysis and a historical reconstruction which must be taken into consideration to conduct research in the future political and social Venezuelan process.

Social implications:

Cyber-artivism, concept related to online activism, is conceived as artistic expression mediated by technologies and social media emerging in the context of social environments with a political-demographic character.

Originality/value:

Digital preservation of multimedia contents by their semiotic and historic value as artistic cyber-activism.

Keywords: Cyberactivism; digital documentation; activism; software repository; emerging languages; Venezuela.

1. INTRODUCTION

The political and socioeconomic situation that is living in Venezuela during the last four years, which have caused a turmoil since 2017, have led to strong protests and social movements as expression mechanisms of social dissatisfaction. An increasing climate of disputes motivated by the intensification of the economic crisis, the increase of crime indexes and the constant actions related to the systematic violation of human rights by the security of the State and institutions attached to Chavism or the Bolivarian Revolution have emerged since the rise to power of Nicolás Maduro (Said-Hung & Valencia-Cobos, 2017).

Alongside social discontent, a great number of messages and artistic expressions designed for multiple formats and media, which can refer to as artistic online activism have arisen. These social movements on Internet, recently known as cyber-activism has changed as new mediums have quickly developed into major influencing forces (Imaizumi, 2014).

From emergent perspective is conceiving artistic cyber-activism (here called cyber-activism) as a group of artistic expressions that use a variety of software and different digital and interactive media used as documents, that are intended to transmit an emergent language mixing the artistic and digital areas as resources of protest and political participation. In that sense, social media prevalence have made connecting with like-minded people for increasing the awareness around of a cause much easier (Imaizumi, 2014).

Social media use mobile and web-based technologies to create interactive platforms through which individuals and communities share, discuss and modify information contents introducing changes to communication between organizations, communities and individuals (Abbas & Singh, 2014), conducting to potential increased bridging social capital as a result connecting people of differing backgrounds (Noland, 2017). These uncountable documents circulating on social media, with an increasing uncontrolled and volatility manner; require the application of principles and praxis of digital documentation. In this context, initiatives from information professional (e.g. archivists) have taken to collecting and preserving digital activist collections, as well as digitization projects of analogue activist collections (Lindström, 2019).

Much of information sharing on social media may be considered speeches at a socio-historical level which could be basis for later research around to social and political processes that people are living. In particular geographic contexts, such online documents are containing esthetics expression for discontent and feelings of an age time that is emphasized by uncertainty, lack of hope or certain on future.

Within the framework of these approaches, this article presents a conceptual analysis of this artistic manifestation and as starting point for the selection of artistic pieces available in different social media, to conform a digital documentation proposal based on these documents and speeches related to the protests developed in Venezuela during the period from April to July, 2017. We aim that this proposal may be a structural-technical referent that replicates in other historical, social and political processes, thus guaranteeing mechanisms that allow the recollection, systematization, and documentation of the artistic expressions placed within this new modality as documents that can be studied, analyzed, and historically reconstructed.

1.1. Social mobilizations in virtual spaces, cyberactivism.

The emergence of cyberspace brings further virtual environments that make community interchange and participation possible. They can be identified in discussion groups or forums which support the information that has been spread generating various forms of activism directed towards collective actions against totalitarian systems (Malini y Antoun, 2017). In this context, the artistic practices of the denominated conceptual art assumed cyberspace as a mechanism for reflection and expression while cyberactivism (hacktivism) is the art expressed through the illustrious network (Luna Delgado, 2015; p. 225).

In the light of social and technological development, the total understanding of Cyber-artivism implies the characterization of the evolution process of communication and expression media which gives rise to the contextualization of its expression in which the ICT are considered the first pillar for the construction of this new phenomenon as a new source of expression in society (Cortés Larrinaga & Garzón Valencia, 2017).

Cyberactivism emerged in 1984 from collective actions which were coordinated and mobilized through masses by means of the communication distributed through interactive network (Malini y Antoun, 2017). Its characteristics are shown using network and mobile technology, more specifically the smartphone as a main element that gives users the possibility to reproduce messages including informative contents in a massive and instant way. (Cortés Larrinaga & Garzón Valencia, 2017).

This innovative artistic manifestation has great coverage and is difficult to determine due to the complexity of the social impact that it can achieve. However, we can speculate on this issue because of the necessary use of social digital media (social media) and the dissemination of initiatives that seek social impact. So, it is undeniable that technologies that arise with a basis on the appearance of the Internet have given way to new participation and communication mechanisms that allow people to organize and express themselves in a decentralized way without a central authority leading them. This provides greater flexibility to collective actions and changes, at the same time, the traditional way the political systems have always operated (Sandoval-Almazán, 2015).

1.2. Critical art in mass mobilization.

The reflection on the political scope that involves the group of mediatic aesthetization generated as mechanisms in this form of cyberart or 'critical art' (Luna Delgado, 2015; p. 225) mediated by technologies and social media as a paradigm tends to raise awareness around domination mechanisms intended to transform the consciousness of the spectator and the user and turn it into a key and dominant actor in the transformation of the world (Rancière, 2011).

In this context, several artists have resorted to painting, the graphic arts and music for making their artistic proposals which are intended to form an emerging ecosystem whose articulated language is focused on rejecting the actions of the Venezuelan government. This is part of the new generation forms of participation out of which other ways of expression and languages that combine the art as a proposal have developed, becoming clear mainly in urban spaces, which have become scenes for the ways of feelings of several actors. It is a kind of street art that many countries have used for protest. These expressions can be developed by a group as a result of the nonconformity with a specific topic, occupying the streets with their creative forms aimed at drawing attention and transforming reality.

This kind of street art that makes emphasizes social conflicts through different artistic and communication interventions, protests, and mobilizes of thought for the benefit of society. Besides the political aspect, it deals with topics like corruption, misery, dehumanization, social exclusion, armed conflicts, drug addiction, sexual diversity, homosexuality, feminism, racial problems, abortion and AIDS, just to mention some issues on which it is focused. It integrates art with the world in a kind of political activism to express what is affecting the community. "Its main objective is the development of proposals that could lead to certain social changes" (Felshin, 1995: 25).

In some cases, it goes beyond graphic proposals and incorporates dances, songs, declamations, shouts, performances, paintings in the body and costumes as strategies to express the discontent towards an event. It can occur on the streets, squares, commercial centers, areas for pedestrians, parks, stations for massive transportation, cultural entities or social services such as hospitals.

Artivism emerges as an artistic expression inspired on political conflicts mainly for protesting the wrongs that are committed. It is seen as a way to shake the consciousness of those who are at the top of the political organization of a community.

It a kind of sociopolitical art of global order which has been developed not only by artists but also by publicists, graphic designers, communicators, and architects who protest using popular slogans mixed with artistic language; it is a proposal that points out the transformation of the political reality (Delgado, 2013, p. 69).

The most highlighted point in this proposal is preserve creative art and visual impact that its representations cause by means of protests and social manifestations. In several cases of online social movements, artists activists do not have an artistic training, but this does not hinder they create ingenious proposals that include the art with city performance.

1.3. Artivism in social networks: Ciber-artivism.

Cyber-artivism is expressed as a redefinition of politics intended to take responsibility for its hybrid implications on the basis of a set of assumptions that go beyond the conception of a piece of art (Luna Delgado, 2015).

Under this conception, and in the Internet age, the social networks are essential to organize and present creative proposals because the representatives of artivism "become the own reporters of their actions for demands by taking photographs and filming, and later on, editing the videos that are distributed online " (Valdivieso, 2014, p. 18).

In this sense, Cyber-artivism is described as the social, political, activist and protestant social art that links up with the changes that society is experiencing in its development, under an art conception that brings about new points of view about the way the political world is represented. These new narratives, codes, and signs in the protests and innovative political tactics flow generally as graphical content and multimedia through platforms of massively used social networks and massive online consumption.

This art manifestation is perfectly linked to the common view and the political problems which are expressed through public art; it is perceived on the streets and spaces of collective occupation where the individuals involved in these protests coexist.

The first appearances were noticed in the decade of the 60's during the first feminist manifestations which were linked, at the same time, to the start of the video.

Later, in the 1970's the performance appears as a "new conception of the art as communicator and the body as support" (Ortega Centella, 2015, p.103)

The performance marked the beginning of innovative artistic practices in the European world. New resistance proposals and political fights with style of the art of action appeared in the Latin American world where the body is the place in which confrontations and negotiations converge as a way of positioning of environment and the conflicts in which society lives. Then, Latin American non-objetualism is approached on the basis of the analysis of the practices of the art of action related to social reality, "those that, connected with politics and the social problems, have remained in the Latin American artistic scene during the latest years" (Amaral, 1981, p.15)

The aforementioned has given rise to a new way of conceiving the work of art. It is a real protest against globalization and what this phenomenon has brought with it, to question political ideas through different artistic manifestations considering that everything is created with a basis on the art of action in the urban scope, but transforming itself in a newly developed way of doing art and communicating different proposals, claims, and fight of society through them.

Neither esthetic strategies nor value judgments are highlighted by activism; the main aim is to achieve representations of the political and social critics through art; that is, the prevailing social character that not only gives the spectators a creative message, but also involves the group in an awareness of the situation regarding social problems. Its practices intend to achieve high visibility, incorporation, and participation that break the barriers between the person who creates and the creation, between the spectator and the action itself presented along with the implementation of a symbolic attack which appears in the most unexpected places with great doses of irony, satire, humor, taunt, and complaint as an essential aspect.

Therefore, we can state that this artistic proposal with tendency to a sociopolitical protest has great capacities as a possibility of uniting the spectator with the person communicating the message, that can be an artist or not, but expresses the view of a group about an event that affects them, always searching for a claim to the rights and the quality of life of the citizens, and the intention of achieving that the spectator joins the struggle or demonstrates some kind of reaction.

Two types of activism can be distinguished, the classical one that takes into consideration a kind of monologue through which the artist unilaterally transmits a message with a political content that the spectator assumes or rejects and the structural activism in which the artist offers a group of tools for the community to express about its political way of thinking "it will be the community itself which expresses its political views whatever the sign may be, instead of only expressing the opinions of the artists" (Esquirol, 2002, p. 327).

The protests in Venezuela have led to the production of considerable artistic works as well as graphic pieces that make the elements of activism evident.

2. METHODOLOGY

2.1 Selection of units of analysis

The sample of artistic pieces, intentionally selected as part of the method used, were composed by pieces of 16 emerging artists considering the following criteria: number of followers in the social media (Twitter, Instagram, personal pages), caricaturists

who work in prestigious newspapers of the country, artists who were given awards with national and international prizes and have even been persecuted by their political beliefs and protests. Similarly, 10 videos were selected, 7 of which have gained the greatest number of visibilities in YouTube, with figures ranging from 421 to 9,372,522.

2.2 Semiotic analysis of graphic pieces

The topics of the pieces analyzed deal with the political and socioeconomic problem that is lived in Venezuela. In total, the body comprised 44 communicative pieces (Tables 1 and 2) which included caricatures, paintings and videos available in *Web* pages, with contents that report the serious situation of the South American country.

[Table 1 – Here]

Likewise, a series of anonymous audiovisual artistic manifestations such as videos and musical themes have arisen. Some of them are presented in Table 2.

[Table 2 – Here]

3. PROPOSAL OF DOCUMENTARY DESCRIPTION OF DIGITAL OBJECTS

There are several standards for the treatment and report of documentary description and digital contents, some of them used for digital repositories (Alhuay-Quispe et. al, 2017) like simple and qualified digital content (Dublin Core), MODS (Metadata Object Description Schema), PREMIS (PREservation Metadata Implementation Strategies), NISO MIX (Z39.87); for the management of scientific information (Dodero, Palomo-Duarte & Karampiperis, 2012) like OpenAIRE, DataCite, LOD-ED (Linked Open Data-enabled Bibliographical Data), CERIF (Common European Research Information Format) or for educative resources (Peláez, & Alarcón, 2017) like LOM (Learning Object Metadata), OBAA (Agent Based Learning Object), MLR (Metadata Learning Resources).

In any case, the description is based on metadata that are composed of data elements associated with a resource; for which “meta” data (metadata) was named. The group of data elements designed with a specific purpose is known as metadata schemes or models. When these schemes reach stability in their implementation and are supported by an academic community, they can change to well-defined metadata schemes and, if they are recognized by an organization for standardization (e.g. W3C or ISO), they can become metadata standards (Palavitsinis, 2013; p. 22).

In different research about digital repositories, the adoption of a standard for the documentary description of contents like Dublin Core is a reference indicator of quality and reliability of the metadata (Peláez & Alarcón, 2017; Alhuay-Quispe et. al, 2017; Park, 2009); however, a standard does not mean that the information is reliable or high quality, it is only a step that does not guarantee this being adopted as standard (Maron & Feinberg, 2018).

3.1 Implementation of a digital repository system

Because of the type of digital documents analyzed, and as a consequence of the aim of the study, Omeka software was selected as a content management system (<https://omeka.org/>). Omeka is a *Web* platform that allows access to the construction, management, exhibits, and efficient and effective publication of small and medium-sized digital collections and online exhibits for libraries and archives.

The software allows librarians, archivers, and curators work in the content of their disciplines (Kucsma, Reiss & Sidman, 2010); so, libraries, archives, and museums have

experimented with these systems although the experiences have not been achieved from a critical perspective, but as descriptions of the use of software or case studies (Hardesty, 2014).

As an intention of preservation and search for the artistic pieces analyzed, Omeka software was implemented on its Classic interface, with system version 2.6.1 released on May 2, 2018 using localhost mode (localhost) with Apache *Web* server on Windows 7, having MySQL as user of the database management system.

The organization of the contents is distributed at three levels: items, collections and exhibits where the collections group several elements and the exhibits group different items or collections (see Table 3).

[Table 3 – Here]

The system includes fifteen mandatory fields of simple Dublin Core for the description of elements and suggests the use of the following ones: dc.title, to indicate the name of the artistic piece; dc.contributor, where the name of the author is detailed; dc.language, which indicates the language used in the document; dc.date, which identifies the date of appearance of the arte; dc.type, which indicates the type of document described (figure 1)

[Figure 1 – Here]

Regarding collections, Omeka software allows their description just like the elements in all the fields DC; however, the fields used were: dc.title, for the name of the user who publishes the pieces (e.g., @joperdi); dc.subject, for controlled key terms (e.g. pacific coexistence); dc.description, where the semiotic description of the group of pieces is detailed; dc.contributor, where the name of the author is detailed. (Figure 2):

[Figure 2 – Here]

After the description of the graphic pieces analyzed, the organization of contents through collections called as users authors and artists of the contents and the inclusion of exhibits as the origin of multimedia contents, we could implement a demo portal to facilitate the publication and recovery of artistic pieces used as online activism (Figure 3)

[Figure 3 – Here]

4. ANALYSIS AND RESULTS

The first group of pieces belong to De La Fuente, Franco, Chumaceiro and José in which they resort to paintings and graphic arts using the three national colors to express emotions like: fury, impotence and sadness combined with satirical elements. The colors of the national flag whose significant system learned by the Venezuelan people evoke the richness of the territory and the elements of the motherland history, are used as counterexamples of the values of exaltation of the national.

For example, the yellow and blue colors and the pure and intense ones, which in the original interpretation of the nationality referred to the buoyant and prosperous of the material and natural culture, become known in these pieces as the sadness caused by the poverty in which people live. De la Fuente substitutes the stars placed in the blue stripe of the flag by the word: Hunger! The turn in the use of the star as symbol of glory is

blurred to make way for the word that summarizes the social crisis. The same artist uses the satire to name outstanding members of the national government “The Three Kings”; in the center, president Maduro holds up his “gift” for the people: a skull. Chumaciero plays with a sketch that draws the scarcity of medicines; from his proposal he uses a gun that shoots medicines to the people, but not bullets.

The second group of pieces is the corpus, object of analysis that maintains the colors of the national Venezuelan flag to stand out the expression: SOS Venezuela, as well as they work with the figure of Oscar Pérez, an insurgent politician depressed on January 15, 2018. Guerra and Rojas are the two artists that have recurred to the figure and action of this Venezuelan of the resistance as those who protest on the streets are called. In this second group they also highlight elements associated with bills and other day-to-day symbols like characters of food brands riding on national symbols.

In short, the proposals of activism in this group integrate elements used as national symbols with fragments of everydayness and latest news that reflect the intensification of protests considering the actions of the government that have exacerbated, in an overblown way, the frame of the contents that flow around social networks by means of expressions of activism.

The third group of pieces, constituted by the works of Almarza, Pinilla, Weil and Olivar are focused mainly on satirizing the figure of president Maduro, presented with graphic elements that talk about a precedence, at least in the use of symbolic representation of space, from the exaggerated enlargement of body proportions. Apocalyptic messages are also observed in this group of pieces, confirming the death of democracy, and the need to cause a renewed presence of people on the streets. Contents expressed in the first and second group of pieces are reiterated and only one art piece evoking “The scape of the tyrant” is included. These artistic expressions, besides having an esthetic character, have a documentary dimension, reason for which it is necessary to generate a proposal with the aim of collecting, systematizing, describing and facilitating the access to this type of information to studios of emergent communications as well as political scientists and historians.

Regarding videos, it was identified that they possess high symbolic and artistic content as well as an enormous emotional punch that is summarized in songs made and interpreted by artists with national and international recognition. It is also important to emphasize the great quantity of themes played with instruments representative of each region of the country like the joropo llanero, the Zulian gaita and other indigenous rhythms.

5. DISCUSSION AND CONCLUSIONS

The pieces selected and analyzed are only a sample of the production that has been developed about the process in Venezuela in recent years. It is required, then, to implement a digital documentation proposal that not only allows to gather and systematize available information about pieces and expressions of Activism in Venezuela, but that also describes it following documentation criteria and establishing sections and fields that enable a deeper contextual, semiotic and psychological analysis which, certainly, will bring us a greatest comprehension of these documents with high testimonial and historical potential.

The proposal consists on the structuring of a *Web* portal to collect information that is scattered in the different personal pages of the artists and Instagram, Twitter and Youtube profiles. Because documentation ties in with research, the strategy is presented as a starting point for the implementation of the proposal that conducts a rigorous upkeep of documentary resources, thus allowing us to have a complete view of the pieces and works produced as a manifestation of action protests, based on activism.

Cyber-activism is defined as a group of artistic expressions used to arrange emerging languages that interpret processes of social participation, mainly those linked to new forms of protests in which a variety of digital resources are used as platforms that allow the instant circulation of messages and contents that express different emotions. Taking this premise into consideration, conceptual elements that characterize Cyber-activism as a language of protest in Venezuela were analyzed, particularly, considering those pieces produced during April-June, 2017.

The selection of pieces was made taking into account that they were artistic expressions in digital form, in which messages about the serious crisis that the country goes through, reached the maximum point of discontent during the mentioned months in 2017. These expressions, which developed from technological mediations combining artistic elements, allow a rapid circulation of contents of protest. It is assumed that these expressions have a documentary character and consequently, testimonial, which are susceptible of the use of processes of digital documentation, considering main metadata that subsequently enable the recovery of information that supports the reconstruction of historical and social processes.

The proposal of structured digital documentation, implemented from Omeka software, evidenced that the facilities do not produce structures (schemes) of interoperable metadata or allow the local identification (internal) at the level of documents and collections; therefore, the possibility of individual or group export of registries is nonexistent. In any case, it can be a starting point in the construction of a model of digital documentation about this type of documents of high circulation on the social networks. The expressions of Cyber-activism are produced dramatically, but the registration, systematization, and organization mechanisms to achieve a subsequent recovery of valuable information contained therein are not available.

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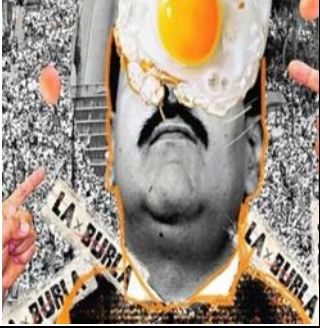
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Post-print

Cyberactivism as emergent language in Venezuela – TABLES

Table 1. Multimedia images as cyber-artivism pieces

<p><i>Author: Francisco Guerra (25 years old).</i> <i>User: Franhebi (Instagram)</i></p> <p>Illustrator who, from the island of Margarita, has expressed himself through his digital art in relation to the topic of the electoral campaign.</p>	<p><i>Elections in Venezuela</i></p> 	
<p><i>Author: Camila de la Fuente (24 years old).</i> <i>User: Camdelafu (Instagram)</i></p> <p>Author who paints with the aim of making people think because neurons are moved through paintings. Her works are animations that communicate direct messages.</p>	<p><i>The Three Kings</i></p> 	<p><i>The new flag of my country</i></p> 
<p><i>Author: Edgar Franco (28 years old).</i> <i>User: Joperdi (Instagram)</i></p> <p>He highlights brilliant colors in his works in order to transmit the feelings of impotence, rage, sadness, pride and courage of the Venezuelan people. He expresses that there are no liberties in his country; people cannot think differently; they cannot buy what they need or even feel safe.</p>	<p><i>The Venezuelan woman</i></p> 	<p><i>Oscar Pérez</i></p> 
<p><i>Author: Alejandra José (25 years old).</i> <i>User: Alejanrajpg. (Instagram)</i></p> <p>It is important to record the situation of the country, but what marked her beginning, was when eggs were launched to Maduro; so, her graphic proposal appeared in which she has managed to carry out her collage. She also protests against the local political class because she considers it is responsible for what is happening. To carry out her works she uses photographs including words like “taunt”, “circus” or “corrupts”</p>		
<p><i>Author: Eduardo Chumaceiro (46 years old).</i> <i>User: Graphic.Bureau (Facebook)</i></p> <p>Graphic designer who discusses the crisis inspired by the street protests against the regime and highlights the deaths and</p>	<p><i>Dissident graph 2017</i></p>	<p><i>In all languages</i></p>

<p>mistreatments that the population has suffered. He aims to support the cause and register what happens with works in which geometry is emphasized.</p>		
<p><i>Author: Marcos Paredes (53 years old).</i> <i>User: Endemia (Instagram)</i></p> <p>His works make emphasis on the solidity as a reflection of the disgrace that corruption represents for the country, using satire and taunt. He represents the president in flames, politicians in the gallows, and furious dogs against the paramilitary men of the government. He apologizes for the violence in his works, but considers that art should transgress.</p>	<p>Put the ear to the donkey</p> 	<p>Family portraits</p> 
<p><i>Author: Marcos Ramos Celis (46 years old).</i> <i>User: Marcosramoscelis (Instagram)</i></p> <p>He illustrates for several Web sites dedicated to express opinion and make an analysis of the critical situation existing in Venezuela. He uses colloquial idioms to represent his characters.</p>	<p>Maduro in deep wáter</p> 	
<p><i>Author: Oscar Olivares (22 years old).</i> <i>User: Olivarescfc (Facebook)</i></p> <p>Painter who has dedicated his artistic talent to protest against the death of people during manifestations against the national government, which originates from the death of his best friend in a protest. He has used the flag of Venezuela to represent his art and several motives on it.</p>	<p>The heroes of liberty</p> 	<p>The map of Venezuela emit a liberty shout</p> 
<p><i>Author: Lorenzo Romero (23 years old).</i> <i>User: Lorenromero1511 (Instagram)</i></p> <p>He reflects the crisis of the country in his digital illustrations.</p>	<p>New man</p> 	<p>Crisis in Venezuela</p> 
<p><i>Author: José León (26 years old).</i> <i>User: Lionmix (Facebook)</i></p> <p>Graphic designer who reflects art on paper</p>	<p>The work of a very distant Galaxy</p>	<p>Damned Maduro</p>

<p>money, bills in which he has covered the faces of great persons with images of superheroes as protest because of the 1000 bills of 2 bolivars, which nobody accepts, that he received as payment for painting a mural. He calls this: intervention in a devalued Venezuela.</p>		
<p><i>Author: Moira Olivar (51 years old).</i> <i>User: Moiral (Instagram)</i></p> <p>Graphic artist who has stood out for the design of caricatures with a political emphasis which have been published in different magazines in order to show the witticism and mordacity of the features of the dictatorial regime that the people of Venezuela suffers since 1999.</p>	<p>No more dictatorship in Venezuela</p> 	<p>Economic emergency</p> 
<p><i>Author: Ramón Núñez (28 years old).</i> <i>User: Ramonnn90 (Instagram)</i></p> <p>Digital illustrator and sketcher who uses his paintings to show the repression that the Venezuelan people suffer.</p>	<p>Repression</p> 	
<p><i>Author: Fernando Pinilla (30 years old).</i> <i>User: fmpinilla (Instagram)</i></p> <p>Caricaturist and illustrator who, from San Antonio de los Altos, uses his designs to show the way the wellbeing of the Venezuelan people has deteriorated. He has also written several books and works for outstanding newspapers.</p>	<p>Nicolás show should continue</p> 	<p>He is not tired of lying to Venezuela</p> 
<p><i>Author: Roberto Weil (51 years old).</i> <i>User: Weil (Instagram)</i></p> <p>Graphic artist that has made emphasis on the design of caricatures with a political view which have been published in the newspapers to show, with shrewdness and mordacity, the features of the dictatorial regime that the Venezuelan people is suffering since 1999.</p>	<p>The escape of the tyrant</p> 	<p>Assembly and Street</p> 
<p><i>Author: Leonardo González (31 years old).</i> <i>User: Gonzálezl (Instagram)</i></p> <p>Illustrator from Caracas that represents the person responsible for the crisis that is lived in Venezuela as well as the different protests. All this is represented by using</p>	<p>No more dictatorship in Venezuela</p>	<p>Mea culpa</p> 




<p>caricatures.</p>		
<p>Author: Alexander Almarza (40 years old). User: almarzaale (Instagram).</p> <p>Illustrator who, through the satire, expresses the situation of crisis in Venezuela in several aspects; he has focused much attention to emigration.</p>	<p>Who is naked</p> 	<p>Death of democracy</p> 

Table 2. Multimedia videos as cyber-artivism pieces

Video	URL	Situation in which it takes place
Willy Arteaga	https://www.cnn.com/videos/spanish/2017/07/29/cnne-pkg-valery-venezuela-detienen-al-violinista-willy-arteaga.cnn	Violinist of the Venezuelan protests whom the national guard broke his violin, and then arrested him
Venezuelan deaf and dumb community	http://www.el-nacional.com/videos/politica/asi-fue-respuesta-comunidad-sordomuda-mensaje-maduro_72598	Response to Nicolás Maduro's "peace message" using sign language
Players of "gaita" flute offering resistance	https://www.youtube.com/watch?v=SRt9CVGQxnc	Video which, through the Zulian gaita, shows what the Bolivarian national guard does against young protestants.
Wake up, my Venezuela.	https://www.youtube.com/watch?v=CZPhtGQBVP0	Video that shows, with music from the region of Los Llanos, how people live in Venezuela
Try to respect, that my voice will be your voice. Carlos Baute	https://www.youtube.com/watch?v=c8aGCD_UbRM	Sample video that expresses the reality of Maduro's government
The best song of Venezuela	https://www.youtube.com/watch?v=HvBFic83mB4	Video that shows the Venezuelan crisis through Rap de Scop
They	https://www.youtube.com/watch?v=2UeoW55ZBrq	Tribute to the fallen in the protests
The chicken Brito	https://www.youtube.com/watch	A "gaita" protests about the chaotic

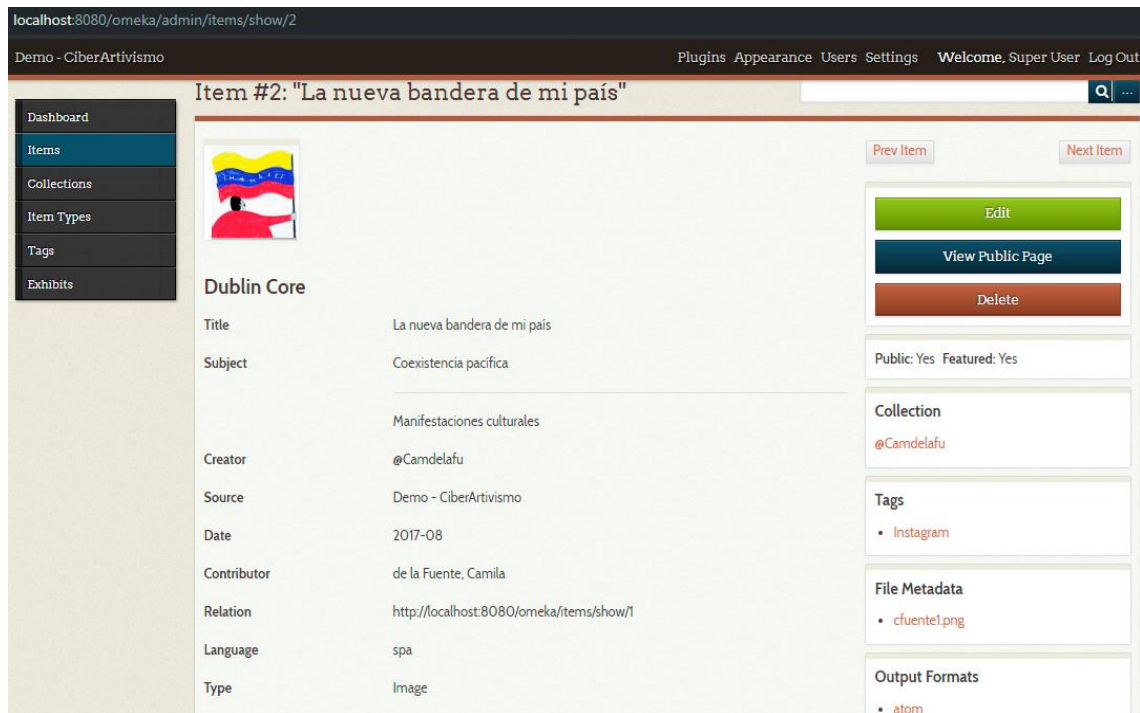
	?v=b5GHBk2h5fk	situation in Venezuela
Venezuela is pretty hot	https://www.youtube.com/watch?v=zyHj6Tt361k	Video that shows the Venezuelan crisis through the Rap de Mestiza and Neblinna MC
The song of the plain that the government does not want people listen	https://www.youtube.com/watch?v=7yvjGz2lnKk	Video that shows, with music from the region of Los Llanos, the request to Maduro for the end of violence

Table 3. Proposal of contents organization for Cyber-artivism pieces

Items	Collection	Exhibit
The Three Kings (#1)	@Camdelafu (#1)	exhibit #a, #b..., #z
The new flag of my country (#2)		
item #3, #4..., #n	collection #2, #3..., #n	

Cyberactivism as emergent language in Venezuela - FIGURES

Figure 1. View of elements interface and Dublin Core metadata assigned



The screenshot shows the Omeka admin interface for an item titled "Item #2: 'La nueva bandera de mi país'". The interface includes a navigation sidebar on the left with options like Dashboard, Items, Collections, Item Types, Tags, and Exhibits. The main content area displays the Dublin Core metadata for the item, which is an image. The metadata includes fields for Title, Subject, Creator, Source, Date, Contributor, Relation, Language, and Type. To the right of the metadata, there are buttons for "Prev Item", "Next Item", "Edit", "View Public Page", and "Delete". Below these buttons, there are sections for "Public: Yes", "Featured: Yes", "Collection" (with a link to "@Camdelafu"), "Tags" (with a link to "Instagram"), "File Metadata" (with a link to "cfuente1.png"), and "Output Formats" (with a link to "atom").

Dublin Core	
Title	La nueva bandera de mi país
Subject	Coexistencia pacífica
Creator	@Camdelafu
Source	Demo - CiberArtivismo
Date	2017-08
Contributor	de la Fuente, Camila
Relation	http://localhost:8080/omeka/items/show/1
Language	spa
Type	Image

Figure 2. View of collection interface and Dublin Core metadata assigned



The screenshot shows the Omeka admin interface for a collection titled "Collection #2: '@joperdi'". The interface includes a navigation sidebar on the left with options like Dashboard, Items, Collections, Item Types, Tags, and Exhibits. The main content area displays the Dublin Core metadata for the collection. The metadata includes fields for Title, Subject, Description, and Contributor. The description text is: "Resalta en sus obras los colores brillantes para transmitir el sentir de los venezolanos que resalta la impotencia, rabia, tristeza, orgullo y coraje. Al mismo tiempo que manifiesta que en su país no hay libertades, no se puede pensar distinto, ni comprar lo que se desee, mucho menos sentirse seguro." To the right of the metadata, there are buttons for "Prev Item", "Next Item", "Edit", "View Public Page", and "Delete". Below these buttons, there are sections for "Public: Yes", "Featured: Yes", "Collection" (with a link to "@Camdelafu"), "Tags" (with a link to "Instagram"), "File Metadata" (with a link to "cfuente1.png"), and "Output Formats" (with a link to "atom").

Dublin Core	
Title	@joperdi
Subject	Coexistencia pacífica
Description	Resalta en sus obras los colores brillantes para transmitir el sentir de los venezolanos que resalta la impotencia, rabia, tristeza, orgullo y coraje. Al mismo tiempo que manifiesta que en su país no hay libertades, no se puede pensar distinto, ni comprar lo que se desee, mucho menos sentirse seguro.
Contributor	Franco, Edgar

Figure 3. Homepage interface of Cyber-activism demo portal, implemented with Omeka software

Demo - CiberArtivismo

📄 Browse Items

📄 Browse Collections

📄 Browse Exhibits

FEATURED ITEM

La nueva bandera de mi país



FEATURED COLLECTION

@Joperdi

Resalta en sus obras los colores brillantes para transmitir el sentir de los venezolanos que resalta la impotencia, rabia, tristeza, orgullo y coraje....

FEATURED EXHIBIT

Instagram

Recently Added Items

La mujer venezolana



La nueva bandera de mi país



Los tres reyes magos

